



Enhancement Course
Brazil-Japan

Public Management and Education in a Perspective
of Multicultural Training of the National Program
of Public Administration

UNIT 1 - ARTICLE 2

ETHNIC COMPOSITION OF THE BRAZILIAN PEOPLE: PLURALITY OF CULTURE AND NATURE

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What country is this?¹

The theme that guides our reflections – “ethnic composition of the Brazilian people” – reminds us of several discussions and debates on the topic in Brazil since the nineteenth century, when the country became independent, until today.

Such debates involve several areas of knowledge, such as political science, sociology, anthropology, history, geography, economics, literature, among others. We do not intend to cover all this diversity of discussions, but to provide some elements that we consider important to stimulate the reflection and the dialogue on issues regarding the formation of the Brazilian people, but also on differences and specificities, their potentialities and conflicts.

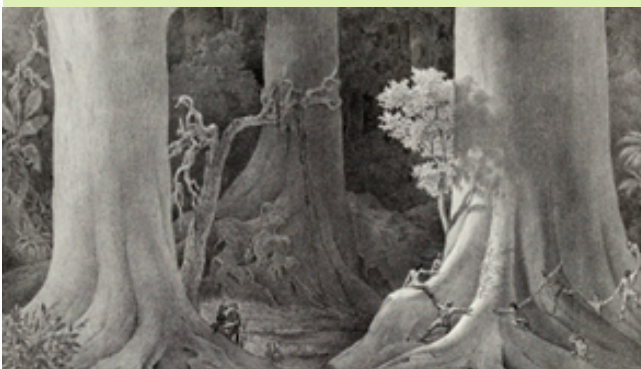
A starting point for the process of constructing new knowledge about the ethnic composition of the Brazilian people can be found, for example, in the investigations of Karl von Martius, the famous German naturalist who visited Brazil in the entourage of D. Leopoldina between 1817 and 1820². Even after returning to Europe, while living in Munich, von Martius kept contact with the Brazilian Historical and Geographical Institute (IHGB) and in 1847 he was awarded a contest promoted by this institution that sought the best writing project of a history of Brazil (GUIMARÃES, 2000, p.392). His work on “How to write the history of Brazil” defended the idea that the study of the formation of the Brazilian people was the key to understanding its history (RAMOS; MAIO, 2010,

1 Title of a song by Brazilian rock band *Legião Urbana*, recorded in 1987. Lyrics and music can be found on: <https://www.youtube.com/watch?v=z6uM7FehyWQ> (Access on 13th March 2018).

2 A brief biography of Karl von Martius was published by the Brazilian Historical and Geographical Institute (IHGB): <https://ihgb.org.br/perfil/userprofile/KFPVMartius.html> (Access on 7th March 2018).

p.35). At a time when historical writings were mainly focused on the account of political successes, the idea of Karl von Martius signalled what would be legitimized in Brazil as a national history suited to the purposes of the Empire's constructors (GUIMARÃES, 2000, p. 406).

Nevertheless, the version of Brazilian history suggested by von Martius was immersed in the reading of the dominant world in his time, in which white men were protagonists, symbolized by the *bandeirantes*³ pioneers, to the detriment of the indigenous, blacks and all those born in the territory as a result of the miscegenation processes, who also, despite forming the absolute majority of the population, were seen as a problem that should be addressed by several mechanisms, among which was the writing process of the history of the new nation.



Karl von Martius

One of the illustrations of “*Flora Brasiliensis*”

This and other artworks by von Martius about the Brazilian flora can be found on: <https://ims.com.br/titular-colecao/carl-friedrich-philipp-von-martius/> (Access on 07 March 2018).

Did you notice how people appear in this image? How can relations among men and between men and nature be interpreted?

What draws our attention in von Martius' proposal and what we consider interesting in our discussions is the insertion of questions related to the ethnic composition of the people who lived in the Brazilian territory, whose independence from Portugal was recent, when identifying the need for writing a history of the young nation. After all, who were the Brazilians and how would they contribute to the desired progress of the country?

Could it be that in both that historical context as in the current one, other questions fit, such as: Who were the members of the people who, living in Brazilian territory, would constitute the Brazilian nation? Was there a national project defined by the defenders

³ 17th-century Portuguese settlers in Brazil.

of the Independence of Brazil? What was the project of nation of the late 19th century Republicans? And today, are there any projects under discussion? How do people who live in Brazil, with their similarities and differences, appear in all these projects? These questions can guide us in understanding the interpretations about the ethnic formation of the Brazilian people and their diversity.

Brazil, my Brazilian Brazil⁴

Several authors in the second half of the nineteenth century devoted themselves to interpreting the ethnic composition of the Brazilian people in the context of their reflections on “*Brazilianness*” – i.e. on a deep cultural heritage that would remain similar over time, among all ethnic groups and social levels (QUEIROZ, 1989, pp. 29-30). This search for “*Brazilianness*” was guided by the dissemination of an important idea at that historical moment: “a homogeneous people was the basis of any national state” (RAMOS, MAY 2010: 34).

In this context, the diversity of ethnic composition in the country started to be seen as a problem. After all, how to find the homogeneous characteristics of this “*Brazilianness*” in a cultural environment as diverse as the Brazilian one, in which European, African and indigenous ethnic and cultural elements coexisted? It is important to emphasize that in this conception of coexistence there was no trace of harmony or respect for differences. On the contrary, it was a coexistence very badly seen by the eyes of the country’s political elites and interpreted as an obstacle to economic development and the formation of a true national identity capable of propelling Brazil towards progress (QUEIROZ 1989: 30).

Raimundo Nina Rodrigues (1862-1906), Silvio Romero (1851-1914) and Euclides da Cunha (1866-1909) were intellectuals who questioned how Brazil could progress with cultural elements so different from each other. In general, these authors shared the

⁴ Initial verse of the song “Aquarela do Brasil”, by Ary Barroso, composed in 1939. For more information: https://pt.wikipedia.org/wiki/Aquarela_do_Brasil (Access on 07 March 2018).

view that the backwardness of the country was a consequence of the racial and cultural mixtures that have occurred throughout history and could hardly be overcome. They had in mind the process of development that took place in Europe and interpreted it as the result of a Western cultural identity that was understood as homogeneous and characterized by the presence of a “white, educated and refined” population (QUEIROZ 1989: 33). Racism and pessimism were present in interpretations that sought homogeneity where ethnic and cultural diversity insisted on showing itself.

In the process of abolishing slavery – established only in 1888 – this question became even more decisive, since the citizenship won by the black population – even if partial – increased the whites’ concerns about maintaining their social position. Researcher Maria Isaura Pereira de Queiroz highlights “the sense of danger that overwhelmed the elites, very aware of the numerical difference between Africans and their descendants on one side, and the population of European origin, on the other” (1989, p. 33).

The fear that justified all types of discrimination and prejudice, as well as the constant and growing repression towards cultural and political manifestations organized by non-whites all over the country, would dominate Brazilian social thought until the beginning of the 1920s, when other interpretations about the ethnic composition of the Brazilian people began to gain ground.

Brazil, show your face⁵

In the late 1920s, the writings of Mário de Andrade and Oswald de Andrade gained ground. They were not relatives but had a common birthplace – both born in São Paulo – and together with Anita Malfatti organized the Modern Art Week of 1922. In the literary works of these “modernist” authors a very distinct conception of Brazilianness is defined of that in force in the previous century. The question of cultural homogeneity is

5 Excerpt of the song titled “Brazil”, composed by Cazusa, Nilo Romero e George Israel, released in 1988. You can access a performance by Cazusa and Gal Costa on <https://www.youtube.com/watch?v=NkNv2BflaSU> (Accessed on 07 March 2018). “Brazil show your face” is also the title of a research on “Images of the Brazilian population in demographic censuses from 1872 to 2000”, by Jane Souto de Oliveira, from the Brazilian Institute of Geography and Statistics (IBGE), published in 2001. Available on: <https://biblioteca.ibge.gov.br/visualizacao/livros/liv2434.pdf> (Accessed on 07 March 2018).

now faced as an illusion or a false problem (QUEIROZ, 1989, p. 34), once it is recognized that not even the developed countries of Europe possessed it as a characteristic – all of them are formed by heterogeneous populations in their origins and cultural traits.

Let's see a comment on some aspects of the main works of Mário de Andrade and Oswald de Andrade:

Mário de Andrade (1893-1945) mainly defines Brazilianness in “*Macunaíma*” – a hero that gathers at the same time the African, aboriginal, European qualities, all similar in value. He shows that the originality and richness of Brazilian culture stem from the multiplicity of its roots. The deep mixture of heterogeneous elements, rather than harmful and dangerous, is seen by him as an important factor for cultural heritage to attain a high degree of excellence. The writer and essayist Oswald de Andrade (1890-1954) forges the theory of *anthropophagy* and explains how the fusion of disparate cultural elements operates: culturally, Brazil devours the civilizations that come to it, composing a new totality different from the previous ones. Forced to blend in, the heterogeneous elements guarantee originality and beauty to the resulting new culture – thus derived from the very incongruity of the traits, forced to fit each other within the same set. And in these arrangements in another configuration, with another meaning, was the specificity of Brazilian civilization in the concert of nations. (QUEIROZ 1989, p. 34).

The works of Mário and Oswald de Andrade complement each other in relation to the definition of the Brazilianness composition. The historical moment and the cultural environment in which they lived allowed them the radical opposition to the dominant thinking about diversity in the ethnic origin of the Brazilian people. For them, the historical or prevailing mixtures of civilizations in Brazil had nothing to do with delays in national progress or difficulties in its development (QUEIROZ, 1989, p. 34). These problems – evident in Brazilian society – were due to historical and economic factors and should not be attributed to the cultural identity of the nation.



Did you know the book “*Macunaíma*”, by Mário de Andrade, is already in public domains since 2016? See: <http://www.ebc.com.br/cultura/2016/01/macunaíma-de-mario-de-andrade-esta-em-dominio-publico-partir-de-2016> (Accessed on 17 March 2018).

You can also browse the *Revista de Antropofagia* by accessing the collection at the Brasileira Guita Library and José Mindlin Library on: <https://digital.bbm.usp.br/handle/bbm/7064> (Accessed on 17 March 2018)

This change in the perspective of interpretation of the ethnic composition of the Brazilian people would gradually consolidate, as it was established, under various expressions, in the works of several intellectuals who, especially from the 1930s, dedicated themselves to explaining the identity Brazilian culture.

However, we can ask ourselves how and why this change was made in the way the ethnic composition of the Brazilian people is understood.

Explanations for this are in the profound transformations experienced by Brazilian society in the early twentieth century:

The process of urbanization and industrialization accelerates, a middle class develops, an urban proletariat emerges. If modernism is considered by many as a point of reference, it is because this cultural movement brought with it a historical awareness that until then was sparse in society. By singing the *fox-trot*, the cinema, the telegraph, the wings of the airplane, what was being done was in fact pointing to a range of transformations that occurred within the Brazilian society. With the Revolution of 1930s, the changes that were taking place were politically oriented; the State seeking to consolidate its own social development. Within this framework, the radiological theories become obsolete; it was necessary to overcome them, because the social reality imposed another kind of interpretation of Brazil. (ORTIZ, 2003, p. 40).

The “*Brazilianness*” theories that have been elaborated in Brazil since its Independence, by denying the majority of the Brazilian people – composed of blacks,

Indians and mestizos – the potential for progress and economic development, no longer corresponded to what was actually happening in the reality of the country and was being significantly stimulated by the State, mainly since 1930, with the Vargas government.

On the other hand, the great influxes of immigrants who had arrived in Brazil since the end of the 19th century started to represent a threat to the national elites, since representatives of economically successful immigrant groups began to compete with the children of Brazilian elites for leading positions in economic and political hierarchies: “the massive arrival of Europeans, threatened the power of the natives, called them to the awareness of the specificity of their civilization, and accentuated in them the attachment to their own inheritance and values” (QUEIROZ , 1989, p.38).

A new definition of the “Brazilian being” was demanded by society, which was able to assimilate the large contingents of new immigrants (coming from Europe, Asia, the Middle East) whose labour was necessary for capitalist development and, at the same time, to affirm the Brazilian national identity.

The face of Brazil⁶

Gilberto Freyre (1900-1987) is considered one of the main artificers on the construction of the so-called “myth of the three races”, which would meet the need to elaborate a new interpretation of Brazil and its people and would be capable of explaining the origin of the modern Brazilian State.

In his best-known work, “*Casa Grande and Senzala*”⁷, published in 1933, the question of the ethnic composition of the Brazilian people is taken up again in order to interpret the Brazilian social reality in a context of deep transformations.

According to the sociologist Renato Ortiz:

⁶ Title of a song by Vicente Barreto and Celso Viáfara, released in 1999. Listen and watch the performance of the authors on: <https://letrasweb.com.br/vicente-barreto/a-cara-do-brasil.html> (Access on 07 March 2018).

⁷ Note from the translator: *Senzalas* were large dwellings for slaves in the *engenhos* – sugar cane mill and facilities – and farms of Brazil colony and of the Empire of Brazil between the XVI and XIX centuries.

The fable [or the myth of the three races] is established at a time when Brazilian society undergoes deep transformations, going from a slave economy to a capitalist type, from a monarchical to republican organization, and which seeks, for example, to solve the problem of the labour force by encouraging European immigration. (ORTIZ, 2003: 38).

But what is the myth of the three races? It is the idea in force up to the present that Brazil was established in an “epic of the three races that merge in the laboratories of the tropical jungles” (ORTIZ, 2003, p.38). It is the ideology of “Brazil-crucible” – i.e. as if the Brazilian territory was a laboratory crucible, or container very resistant to high temperatures, in which mixtures of people of different ethnic and cultural backgrounds took place. From this mixture, the Brazilian people emerged: all mixed and different from those that gave rise to it.

Understand that this is a mythical conception – i.e. it serves to suggest a starting point, “a center from which mythical history radiates” (ORTIZ, 2003, p. 38).

What is the relation of the work of Gilberto Freyre with our myth of origin? His work explains in a very well-articulated way how this mixture would have been processed, in addition to a very special ingredient: it exalts the positivity of the mestizo, which starts to be seen as the bearer of qualities that contribute to differentiate it, as well as the Brazil of other peoples and nations of the world. Let us look at a commentary on the work “*Casa Grande e Senzala*”:

The book has a fundamental quality; it unites all: big house and senzala, houses and *mucambos*⁸. That is why he is greeted by all political currents from right to left. The book enables the unequivocal assertion of a people who still struggled with the ambiguities of their own definition. It becomes national uniqueness. By reworking the problem of Brazilian culture, Gilberto Freyre offers the Brazilian an identity card. (ORTIZ, 2003: 42).

The work of Gilberto Freyre contributes to the diffusion of the myth of the three races that, over time, would become common sense in the country. What was mestizo, from then on, came to be understood as national.

8 Note from the translator: A type of hut

The construction of a mestizo national identity and its assimilation as an explanatory theory of the composition of the Brazilian people contributes to “erase” ethnic borders and their conflicts in Brazil. According to sociologist Renato Ortiz, “The myth of the three races is at this exemplary sense, it not only covers racial conflicts, but also makes it possible for all to recognize themselves as nationals” (2003, p. 44).

It should be added that during the military dictatorship that succeeded the 1964 Coup, this idea of “harmonious” coexistence among the “different” was mobilized to inhibit debates about the conflicts and antagonisms existing in Brazilian society:

Within this perspective the conflicts are resolved within the very concept of differentiation, which presupposes the existence of a harmonious and balanced society. The notion of miscegenation encompasses other ideas in this sense and will transvestite the meaning of terms like “democracy” and “freedom”. (ORTIZ, 2003, p.94).

The purpose of this use of the notion of “difference” was to propagate the identification of Brazil as a mestizo and harmonious country, in which contradictions were suppressed in favour of a perception of national unity, seen as capable of embracing differences in an integrated and balanced whole, thus free from political and social conflicts.

Brave people⁹

In the interpretation of Brazil presented in the book “*The Brazilian People*”, published in 1995, Darcy Ribeiro (1922-1997) points out the fallacy of the so-called “racial democracy” and emphasizes the “deep gaps that separate the social strata” (RIBEIRO, 1995, p.24). The focus on the conflict is striking in his work, which differ it from other interpreters in Brazil.

⁹ Song by Criolo, released in 2018. Listen on: <https://www.youtube.com/watch?v=595vpTIEGVk> (Access on 17 March 2018).



The book “The Brazilian People” has had several editions in Brazil. The left image reproduces the cover elaborated by Global Publishing, which uses a clipping of the painting “The Workers”, by Tarcila do Amaral.

A documentary was also produced inspired by the work of Darcy Ribeiro – cover on the right.

See information on the book “The Brazilian People” and about the documentary on: <https://www.revistaprosaversoearte.com/o-povo-brasileiro-a-formac%C3%A7%C3%A3o-e-o-sentido-do-brasil-darcy-ribeiro/> (Access on 17 March 2018)



In his explanation of “the formation and the meaning of Brazil”, Darcy Ribeiro uses the notion of “ninguendade¹⁰” – i.e. what impelled those born in Brazil to build their identity, to “be someone”, otherwise they would continue to be “nobody”: non-indigenous, non-black, non-European (RIBEIRO, 1995: 131). Let’s see an interpretation for this aspect of his work:

Darcy defends the notion of a “new people” born in most Latin American countries, as a result of the processes of deindianization of the Indian, of de-Africanization in the Negro, and of the “European experience” of the European. A country of mestizos, those who are not equal to their ascendants of one or another ethnic group. They are a human race, fruit of the process of realization of the people, the Indians and the dead Africans, the Mamluks, the caboclos and the mulattoes, without identity, to shape the identity of the Brazilian. (MIGLIEVICH-RIBEIRO, 2005, p.15).

The ethnic unity, however, did not mean harmony or peaceful coexistence, according to Darcy Ribeiro:

This unity resulted from a continuing and violent process of political unification, obtained through a deliberate effort to suppress all discrepant ethnic identity, of repression and oppression of virtually every separatist tendency. Including social movements which aspired fundamentally to build a more open and solidary society. The struggle for unification strengthens and reinforces, under these conditions, social and class repression, punishing as separatist movements that were merely republican or anti-oligarchic. (RIBEIRO, 1995, p.23).

¹⁰ Note from the translator: “ninguém” = nobody; “ninguendade” would be the equivalent to “nobodyness”.

Thus, the suggested interpretation does not hide conflicts in favour of a perception of unity; on the contrary, it “evidences them in their analysis of the interactions, behaviours, self-perceptions and perceptions of the ‘other’” (MIGLIEVICH-RIBEIRO, 2005, p. 17). For Darcy Ribeiro, the Brazilian people was constituted in a process marked by submission to a business project integrated with the world capitalist economic system, a fact that imprinted its mark on the constitution of the national identity. In his words:

There is not, there has never been, a free population, ruling their destiny in the pursuit of their own prosperity. What there is and what there has been is a mass of workers exploited, humiliated and offended by a dominant minority, astonishingly effective in formulating and maintaining its own project of prosperity, always ready to crush any threat of reform of the existing social order (RIBEIRO, 1995, p.446).

Darcy Ribeiro identifies in Brazil five cultural variants, or regional scenarios, which he names “*Brasis*”: the *criolo*, from the coast; the *caboclo*, from the Amazon; the *sertanejo*, from the northeast; the *caipira*, from the southeast and center of the country; and the southern, both *gaúchos*, or italo and teuto-Brazilians.

By studying the plurality of Brazilian ways of being, Darcy Ribeiro defends the idea that history, rather than in broad general scenarios, occurs “in the local context, as events that the people remember and explains in their own way” (RIBEIRO, 1995, p.269).

Therefore, the ethnic identity of Brazilians could be explained both by the basic matrix and by their flexibility (RIBEIRO, 1995, p.272). The flexible characteristic, according to Darcy Ribeiro, allowed the “local adjustments to all the regional ecological variations” (1995, p. 272) that made possible its survival and the preservation of its unity.

Brazil with S¹¹

Globalization – of culture included – has brought new elements to discussions of cultural identity, people and nation. As far as our reflections on the Brazilian people and

¹¹ Song by João Gilberto, recorded in 1982. Follow on: <https://www.youtube.com/watch?v=YtQfj3zetNE> (Access on 17 March 2018).

their role in history is concerned, we can reflect on the contemporary re-signification of the relationship between nation-state and identity.

From the central position occupied until then, the national identity starts to be flanked by other entities, which go beyond its limits. For the sociologist Renato Ortiz (2013, p.622):

Faced with the global market and the large transnational corporations, problems can no longer be defined exclusively at the national level. The world is an arena in which different players, such as large corporations (Sony, Apple, Google etc.), large banks, NGOs (Greenpeace, Doctors Without Borders, Humans Rights), and of course, the nations, perform.

In this new context, national identities are neither suppressed nor replaced by a “global” identity, but they share space with others, which may be global, local, regional, forming heterogeneous flows that interpenetrate and intersect (ORTIZ, 2013, p. 623).

When we focus on Brazilian culture from this perspective, it is no longer referred as singular and it moves to the field of analysis of interests and conflicts involved in its definition. After all, “it is interesting to know how this culture is constructed and what relations of force it covers” (ORTIZ, 2013, p. 626).

The emerging conception of diversity distances itself from the “diversity in unity” which is characteristic of the idea of “racial democracy” that repressed differences, to move towards recognizing and valuing them, in an exercise of egalitarianism:

The blacks must be seen in his blackness undiluted by the racial mixture; the indigenous recognized in their “ancestral” practices not for the contribution they gave to Brazilian culture. Recognition takes on a cultural and political nature, which finds in the Brazilian State a way of expressing itself. The self-esteem and sense of belonging of individuals and social groups are valued, as well as the cultural potential inscribed within these “differences”. Citizenship is a keyword, it applies to indigenous groups, blacks, hip hop groups on the outskirts of big cities, and to the *maracatu*¹² or *bumba-meu-boi*¹³ performances. Cultural expressions are perceived as forms of affirmation in a public space in which the Brazilian State acts as mediator. (ORTIZ, 2013, page 628).

12 *Maracatu* = traditional performance genres found in Pernambuco, Northeastern Brazil.

13 *Bumba-meu-boi* = interactive play celebrated in Brazil that originated in the 18th Century

Citizenship and inclusion are central elements of this perspective, since only public policies can guarantee the rights of citizens.

When we think of issues directly related to this conception of identity that crosses territorial boundaries, ecological problems stand out, since “they cannot be reduced to the national border – their territoriality is planetary” (ORTIZ, 2013, p. 622). In this sense, we propose a reflection on climate change and climate justice. Have you ever thought about it?



Hélio Oiticica (1937-1980) is a Brazilian artist who created so-called “penetrable” – artistic installations that allow the public a sensory experimentation: you can enter and touch the artworks!

The artwork on the left is called “*Penetrável da Gal*” or “Gal’s Nest”, created by Oiticica, in 1969, for the Brazilian singer Gal Costa.

Thinking about what we have discussed thus far, what does this artwork suggest you? How could you interpret it?

Photo by Fabiane de Paula, published on *Diário do Nordeste* (10/03/16). Available on: <http://diariodonordeste.verdesmares.com.br/cadernos/caderno-3/a-suprassensacao-de-helio-oiticica-1.1507254> (Access on 20 March 2018).

Earth's Estrus¹⁴

A tree is never just a tree. Nature is not something prior to culture and independent of the history of each people. In each tree, river, stone is deposited centuries of memory. (SCHAMA, 1996, p.70).



CANDIDO PORTINARI

Cotton harvest, 1948.

Oil on wood, 42 x 50 cm

<http://www.portinari.org.br/>

ENVIRONMENTAL-ART-EDUCATION

To basic education teachers and to parents who wish to educate through art, the notebook of images of Candido Portinari brings good contributions on the connection culture-nature:

https://www.ifsc.usp.br/portinari/images/PDF/Exposicao_Portinari_Arte_e_Meio_Ambiente.pdf

A culture has multiple dimensions. One example is the agrarian work that could inspire the composition of the Brazilian popular music “*Cio da Terra*”, by Milton Nascimento and Chico Buarque, as well as the paintings by Candido Portinari in the cotton crops. Walking through the Brazilwood of the Brazilian anthropophagic movement, to the most contemporary social movements, the territoriality called Brazil sought its deterritorialization against the positivist phenomena of “fitting” the Brazilian people to certain immutable parameters. Culture is dynamic, it presents changes and its flows do not fit into closed traps of traditional ethnographic characterizations.

Do you know any song which brings elements of nature? Give an excerpt from the song that “talks” with the environment.

Culture constantly dialogues with nature, and memory interprets nature according to our culture. In our interpretation of phenomena, memory searches the past, attaches meanings to our senses, and overlays itself from this dialogue between culture and

¹⁴ Translated title of the song “*Cio da Terra*” (1977) by Milton Nascimento and Chico Buarque, which was created from the consideration and respect for the agricultural work and inspired by the singing of peasant women during the cotton harvest. Available on: <http://armazemdetexto.blogspot.com.br/2017/11/musica-o-cio-da-terra-milton.html>.

nature. We do not always have memories of places with field flowers, a bucolic house, stealing guavas or diving in the river. Urban people can also have childhood far from those landscapes, which are not only natural, but carry symbols, marks and are not always beautiful images.

We change the landscapes of our lives. We change the landscapes of the world. Scientific studies reveal that we are in the age of climate change and announce major disasters that are not only natural but are intrinsically connected to the world of culture.

Imagine if there are spaces for “rivers”, “forests”, “fires” and even “clouds” where you live. Are these spaces isolated from the culture? Are there faucets that bring water from the river? Furniture that is made of wood? A stove that cooks food for your daily energy? Any fans or air conditioners for the hot days? Do you see the connection of nature in the daily life of your existence?

A long time ago, a French philosopher called Gaston Bachelard used 4 elements as archetypes¹⁵ to understand the phenomena of the human imaginary. For him, water symbolizes the origin of all things, such as the bag of waters in the mother’s womb, or the organic soup that originated life on Earth. It is the starting point of learning, in the formative processes that also imply deformation, transformation and reformation (BACHELARD, 1985). The earth is the metaphor of labyrinths, work and rest. In the labyrinths that generally no one likes to enter, we give the best of us to get out. Thus, for Bachelard, the goal is not to fear chaos: it is necessary to make a learning out of a mistake. The fire, metaphor of love, power and sex is the element that everyone knows that burns, but no one can deny it. It is the moment of change, transformation and combustion that will originate other ways. Finally, air is the element of freedom, flight, which touches all the others. It is the creative imagination that gives the lightness of the interpretation of dreams.

Among these elements are the changes linked to WATER: research on the thaw are frightening, as the temperature rises, melting the glaciers dramatically and rapidly. There

¹⁵ Look up in the dictionary the meaning of the word ‘archetype’. Do you like horoscope? Of the 12 archetypes presented, which one is your star sign?

will be sea level rise, and countries such as Japan, Holland or England will be severely punished for the disappearance of coastal areas. In the disasters of EARTH, there are also the great tragedies: enormous sinkholes that appear from nothing swallowing the surface, earthquakes, landslides and desertification, among other examples. Regarding FIRE, we will have fires from earthquakes, from the lightening of the great storms, or in the case of cities, electric wires in circuit of explosive energy. Most of the volcanoes, now inactive, can arouse causing other nightmares. And all these phenomena touch the AIR through hurricanes, tornados, windstorms and epidemics that are already happening. And so are diseases caused by viruses, bacteria, fungi or protozoa, which often escape a specific territory, becoming a pandemic, as it was the case of the Spanish flu, AIDS or Ebola.

Using the 4 elements metaphor, mark with an “x” in the elements that can be corresponding with each climatic event. Each event can relate to more than one element, as is the case of “tsunamis”, which are large waves originating from tectonic plate earthquakes.

Bachelard and elements of disasters:

	WATER	EARTH	FIRE	AIR
flooding				
melting of glaciers				
sequake and tsunami				
storm				
hurricane and torando				
gales				
rising of temperature (greenhouse effect)				
rising of CO2 emissions				
blizzard				
avalanches				
landslide				
earthquakes				
sinkhole				
desertification and draught				
fires				
vulcanoes				
epidemies – viruses, bacteria, fungi or protozoa				



The Great Wave off Kanagawa

Katsushika Hokusai, (1830).

The BBC reports that the xylograph of the Great Wave is the most reproduced image in the world. Probably, many years after the painting, the artists appropriated the image in xylograph. Today the painting is very popular due to the increase of “tsunami” (great wave), caused by the changes of the climate.

<http://www.bbc.com/portuguese/geral-41055922>

Humble people¹⁶

DESTRUCTION (1969)

Life against life: the barren cruelty
of the light that is consumed
disintegrating the essence
uselessly.

Orides Fontela



TARSILA DO AMARAL

The Workers, 1933
Oil painting, 150 x 205 cm

<http://tarsiladoamaral.com.br/>

ENVIRONMENTAL-ART-EDUCATION

Didactic proposal of the History of Brazil through the paintings of Tarsila do Amaral:

<https://novaescola.org.br/conteudo/1063/tem-muitas-historias-do-brasil-nas-telas-de-tarsila-do-amaral>

We recognize that the effects of climate change will be drastic and will affect all humankind, but with different forms and proportions. There is no doubt that social groups in situations of vulnerability, particularly those in economic disadvantage will be most affected by the disasters and phenomena of climate change. The ethical movement

¹⁶ The song “Gente Humilde” (“Humble People”) has many authorships. It is said that the original version was from 1945, by the musician nicknamed Garoto. The spice of the guitar came with Aníbal Sardinha. Later in the 1960s the song gained voices and interpretations of Vinícius de Moraes and Baden Powell. Available on: https://www.academia.edu/32228886/AS_VERS%C3%95ES_DE_GENTE_HUMILDE?auto=download

that seeks to promote social inclusion, with ecological protection and responsible economy, is entitled CLIMATIC JUSTICE. This international movement transcends the focus of the research, allied with the formative and communicational processes, so that the sciences can have social relevance and public interest in the Brazilian society, which is still unprepared to deal with the socio-environmental conflicts and the violations of human rights that may come from it.

Sato (2016) considers that the drastic effects of climate change will have unequal and unfair proportions, magnitude and scale. They will also affect the economically underprivileged living on the outskirts, those who are at the margins of history or in a way unfeasible by the competitive society and still keep the model of economic growth as a goal of human well-being.

In the state of Mato Grosso, we carried out a social map of groups in a situation of vulnerability and studied the types of socio-environmental conflicts existing in the territories of these groups, using self-denomination as a methodological procedure of the research (SATO, SILVA and JABER-SILVA, 2014)¹⁷. There are several indigenous peoples, *quilombolas*¹⁸, artisanal fishermen, small farmers, gypsies, street dwellers, *favelados*, and several other groups that live in the *Pantanal*, *Cerrado* and the Amazon. Generally, they are excluded from public policies, with little health services, transportation or housing. They suffer the injustices of the socio-environmental abyss. When an environmental accident occurs, these groups are the most exposed, the most affected, the groups that are most vulnerable.

Can you think of any social group in a vulnerability situation where you live? Are there street dwellers? Immigrants? Ethnic minority groups? Do they have equal opportunities? What are the difficulties? Will they suffer

¹⁷ The two pedagogical notebooks on social groups (Regina Silva) and socio-environmental conflicts (Michelle Jaber-Silva) can be purchased in PDF format at: <https://gpeaufmt.blogspot.com.br/p/materiais-e-apoio-pedagogico.html> (Access on 20 March 2018).

¹⁸ *Quilombolas* are descendants of Afro-Brazilian slaves who escaped from slave plantations that existed in Brazil until abolition in 1888.

more the consequences of climate change? Is it possible to help them?

How?

It is undeniable that there is an increasing need to dialogue with the different instances of the global society at a historical moment in which social disparities increase in proportion to the environment, revealing the intrinsic link between human dimensions and climate change. Obviously, technologies can help the development of societies, but access to them can be costly, which promotes further exclusion.

Japan is the best prepared country to deal with natural disasters. With economic conditions, Japan has built high walls against tsunamis, has a durable architecture against earthquakes, and has impressive warning systems and shelters. However, there are few measures that will assist people with disabilities such as deaf, blind, wheelchair users or even those with mental disabilities.

Some authors have been insisting on the processes of society's adaptation or resilience (BERKES & JOLLY, 2001; BERKES, COLDING & FOLKE, 2003; ADGER, 2003). However, Nobre (2008) states that mitigation processes are much more important than adaptation, since over a 40-year period, Earth will have a considerable increase in temperature and will be too late for most people. Thus, it is important to consider that it is not only a question of promoting the RESILIENCE of peoples, but also of understanding the forms of RESISTANCE against the hegemony of capital and how those vulnerable social groups struggle to sustain their identities. It is important to know how their struggles against socio-environmental conflicts are triggered, and how to guarantee the protection of Human Rights and all other forms of life against the violence caused by climate change.

Climate change acts as a multiplier of threats, increases the intensity and frequency of extreme events, aggravating the existing vulnerabilities and changing the distribution and supply of resources (MILANEZ & FONSECA, 2011). Their impacts intercross and aggravate other problems: economic crises, deep social inequalities, overconsumption for some and precariousness for the majority, social, environmental and climatic

injustice. In addition, the multiple effects of climate change in terms of the degradation of life on the planet, and its erratic impacts, are moving fast with increasing complexity (SATO, 2016).



DIEGO RIVERA

Alliances between peasants and factory workers (1924)

Muralism (fresco)

<http://totallyhistory.com/diego-rivera-paintings/>

The colour of hope¹⁹

That the importance of a thing is not measured with tape measure with scales or barometers, etc. That the importance of a thing is to be measured by the enchantment that the thing produces in us.

Manoel de Barros



Imara Quadros

Environmental Education, 2013

(Illustration, Sato & Quadros, 2013, p. 52)

ENVIRONMENTAL-ART-EDUCATION

On the blog the Researcher Group on Environmental Education, Communication and Art, there is a book for download. Read the chapter “text and image of environmental education” and associate the text with the image:

<https://gpeaufmt.blogspot.com.br/p/etapas-da-conferencianacional.html>

While the majority of the Brazilian population cannot perceive climate dilemmas, scientists are desperate – many with “scientific depression” by studying disasters and

¹⁹ Cartola is considered one of the great icons of Brazilian samba – an expression of Brazilian culture. Like every Brazilian who suffers political dilemmas, he kept his hope in the composition with Roberto Nascimento: “A cord da esperança” (“The color of hope”), 1979: <http://sambaderaiz.org/albuns/cartola-70-anos-1979/>

being outraged by social unknowledge. In the documentary *An Inconvenient Truth*²⁰, Al Gore affirms he considered climate studies as an asset to his rise to the presidency of the United States. However, the Senate simply ignored his eloquent studies. And so did the population – not just the in United States, but the global.

Thus, one of the challenges today in the scientific agenda is how to give an audience of these phenomena that threaten lives, but whose climate is an invisible air that no one can see.

It is a defiance to scholars, scientists and educators, to create the conditions for public policies to be tactical in order to carry out the necessary transformations so humanity can act responsibly toward a political and social culture with goals of sustainability (JACOBI et al., 2011)²¹. Sustainability in its multiple dimensions: ecological, economic, cultural, social, political, ethical and aesthetic. The current state demands a true revolution, which some call mutation, or paradigm shift, in search of new civilizational models based on other values.

Without the need to subscribe to the utilitarian and positivist view of “problem solving”, what is proposed is not to universalize the knowledge to be built by scientists, researchers and scholars. The aim is that each site examines its own condition of protection and care. Beyond adaptation, it will be necessary to resist the development models that have generated these climate changes. RESISTANCE does not mean rejection but implies trying to change the system that generates catastrophes. Hence, different environmental educations are created: one that only aims at adaptation and the other that tries to promote resistance:

20 Available on: <https://www.algore.com/library/an-inconvenient-truth-dvd> (Access on 20 March 2018).

21 Available on: <http://dx.doi.org/10.1590/S1413-24782011000100008> (Access on 20 March 2018).

PEDAGOGY OF ADAPTATION

- comfort zone -
climate
CHANGES
as a problem



Pivotal environmental education as a technical instrument for managing the system (*status quo*)
Paul Crutzen, E A ANTROPOCENA

PEDAGOGY OF RESISTANCE

- participation for changes -
climate
INJUSTICE
as a problem



Rhizomatic environmental education as a political tactic to change the system (not the climate)
Vilmar Pereira, EA COSMOCENA

On the one hand, an education that sees climate CHANGE as a problem to be solved.	On the other hand, an education that sees the changes and the climatic INJUSTICE as a problem to be confronted.
By emphasizing the problem, the MITIGATION and management processes are eloquent. Resilience is needed as a way to overcome problems.	Recognizing that consumption patterns generate climate change, RESISTANCE against the system is central, without neglecting resilience.
It establishes a hierarchy in life systems, as a food chain with the man (male) at the top, being the one that most demands protection. It is a pivoting structure, clearly with a univocal caste.	There is a set of lives connected without hierarchy, as a rhizomatic model proposed by Deleuze & Guattari (1995). The rhizome model is a horizontal network without a center, with the ability to create “escape lines” against the system.
In 2006, Paul Crutzen defended the theory that our current geological age is demarcated by the climatic changes provoked by the <i>Homo sapiens</i> . His theory – “Anthropocene” – won the Nobel Prize in science and is widely accepted in the scientific community.	In Brazil, Vilmar Pereira published the book on cosmocena theory in 2016. In this book, the anthropocentric notion is overcome by the notion of the connection of lives and non-lives. By the influence of hermeneutics, the comprehensive dimension is universal, in the bonds that interconnect this fragile blue planet.

There are several attempts to communicate this invisible climate: the proposal of studies and scientific investigations; training processes at all levels, ages and social groups; communication that must create a scientific culture; and art, which has contributed in a spectacular way to give an audience to this climatic phenomenon.

Artists from around the world unite around climate change²², in a very high volume of film production, such as short films, dramas and documentaries. Exhibitions of photographs, paintings and drawings are combined with global campaigns on climate change. Wooden sculptures, bird feather, felt, various materials also communicate with embroidery, fashions and costumes. There are countless flash mob shows, interventions and artistic installations at events, Conferences of Parts (COP) or every day life. Ballet, dances, theatre and body also get their hands on the ring, if the goal is to communicate the weather.

We were born Brazilian, but the territory does not limit us. Cultural pluralism accompanies natural landscapes and climate is a global dimension, even though it should be considered by each place. The relevance of culture lies in the capacity (and the limit) of what we are capable of in each research, formation or intervention for the construction of inclusive public policies. Policies that can see humanity, but that play the role of the challenges of the complexity of life on Earth, colouring the horizon with hopes.

Mário Cortella gave an interview about the difference of the verbs, TO WAIT and TO HOPE. Inspired by Paulo Freire, Cortella highlights that to wait is not just sit idly waiting for public policy²³. To hope is different from to wait: it means to stay active, to act, to take part in movements and to build collectives that can change the system (not the climate).



BANKSY

Girl with love balloon
Graffiti (stencil)

Do you know any songs that talks about hope? Search on YouTube and sing along out loud!

22 <https://mimisato.blogspot.com.br/p/climate.html>

23 Interview with Mário Cortella about WAITING: <https://youtu.be/2nysC1lOSyI> (20 March 2018).

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